CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Hutchinson, 20th-Fox, Passes

Fox Foreign Sales Head Had Much Canadian Background

Walter J. Hutchinson, director of foreign distribution for 20th Century-Fox, died in New York last week after a long illness. Hutchinson, who occupied the foreign sales post for eight years, was 49. His death was the second such blow to the executive ranks of the company recently. It followed the passing of Sidney Kent, who was president at the time.

Hutchinson was well-known in the Canadian field, not just through the requirements of his job, but through a period of service in Canadian territory. He was at one time Fox branch manager in St. John, New Brunswick. Later he was made special home office representative in Canada, spend-

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Red Cross Film Committee

The motion picture in behalf of the Red Cross, which is being completed by Associated Screen News and is yet untitled, will have a thorough presentation in Canada. A sub-committee on motion picture publicity has been formed to help the film reach the greatest number of people possible and have the widest effect.

It is thought that 150 prints in English and French will be made available for showings from May 1st to May 23rd.

Canada's leading film people in every field have become members of the committee, which is headed by J. Earl Lawson, well-known attorney in film matters. Col. John A. Cooper of the Motion Picture Distributors Association is vice-

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Smith Resigns

Lou Smith, head of Columbia publicity, has resigned. He will be replaced temporarily by his assitant, Lance Heath.

PRC Becomes Pathe?

It is said that the name of Producers Releasing Corporation will be changed to Pathe, which company recently acquired PRC, at the forthcoming Hollywood convention.

Sell 'Fantasia' With New Idea

RKO has instituted an advance sales system for blocks of tickets for Walt Disney's 'Fantasia," by offering special group prices to student bodies, art leagues, music, civil and social clubs, religious, fraternal and patriotic societies and other similar organizations. Following its one-year Broadway run. 'Fantasia" will have its first popular priced showings.

A Lucky Lad Was George

George Altman, Vitagraph salesman, has been alternately weeping with joy and gnashing his teeth since the day of the recent storm.

In the worst of the storm George was trapped in his car on one of the highways. The dauntless Altman had no desire to be buried under a blanket of snow so he kept right on driving. He got off the road a few times and missed a couple of collisions. Once he was ditched but got out and continued on his way.

Afters hours of almost blind battling George was overjoyed at reaching Toronto. He lit a cigarette, settled back with relief and headed for the office.

Within a few blocks a cyclist got trapped between George's car and a TTC charot. The cyclist, a boy, finished right under George's wheels. The stricken salesman extricated him.

Through a lucky quirk the kid didn't even have a scratch. Just the bike, which George repaired for him.

Ah, says George, give me the good old summer time every time.

Van Paasen Speaks

Pierre van Paasen, well-known Canadian correspondent, was the chief speaker at the installation of the new officers of New York's Cinema Lodge of B'nai B'rith.

Skouras Heads 20th-Fox

Spyros P. Skouras is now president of 20th Century-Fox and Wendell L. Wilkie has assumed the duties of chairman of the board.

Ever since the death death on March 19 a Sidney R. Kent, former 20th Century-Fox president, Skouras' name has been the most frequently mentioned to fill the vacancy. This former Greek immigrant has been continuously associated with the motion picture industry since 1912, when he and his two brothers opened a nickelodeon in St. Louis. Their one theatre grew to a chain, important

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PERSONALITY SIDELIGHTS

(Reprinted from the Toronto Board of Trade Journal, "Chairman of Trade Branches" series.)

N. A. TAYLOR
General Manager, Twentieth Century Theatres
Chairman, Motion Picture Branch

The members of this Branch have rendered invaluable service to Canada in the promotion of the war programme. During the whole period of the war, the "silver screens" have been almost constantly available to the Government and national organizations for War Loans, War Savings Certificates, National War Services, Red Cross and other war appeals.

The Branch, organized in 1926, is representative of the leading Distributors and Exhibitors. Matters affecting the industry are continually receiving attention, such as Amusement Taxes, Express Rates, Regulations affecting Admission Charges and Wages, etc. A number of adjustments of value to the industry have been obtained.

The Branch recently took an active part in the organization of an advisory Committee representative of the industry throughout the Dominian to act in an advisory capacity to the Administrator of Services of the Wartime Prices and Trade Board with respect to the exhibition of motion pictures.

GOLDWYN RENEWS WITH RKO

RKO-Radio, as in the past, will distribute Sam Goldwyn's product for the coming year. Rumors had him switching. Goldwyn has several important film being planned or in production.

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HYE BOSSIN, Managing Editor

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The Double Bill Again

The agitation over dual showings has died down somewhat of late. But not because the problem has. When we run out of words on the subject we like to hear or read what somebody else has to say.

In "Saturday Night" Mary Lowrey Ross, the screen inspector, gets a few observations off her typewriter. Says Miss Ross:

Thank Heaven for priorities which one of these days will do away with the double-bill.

Up till now the double-bill has been one of the evils of our superabundance. It was a nuisance and we didn't particularly enjoy it but we came to expect it and to feel deprived and fretful when a niggardly management tried to put us off with a two-hour feature, travel talk, newsreel, cartoon and musical short.

Recently I took the children to our neighborhood theatre to see "Dumbo" (Added features, "Superman" and "I Wake Up Screaming".) Since there was no room left in the theatre for adults I sat in the lobby—in floating comfort, surrounded by mirrors and chromium trim—and talked to the manager. He had a mournful story to tell. During New Year week, he said, he decided to experiment with a single feature bill. So he brought in "Penny Serenade," a popular family film, and arranged a nice tasteful program to go with it. He sent out hand bills and put cards in the local barber shop and chain store grocery and waited to see what would happen.

What happened was simple. Nobody came.

"Don't think we want double bills," he said bitterly. "All they do is fill the theatre and cut the total attendance in half. It's the public that wants them and the public is just a lot of spoiled children. All they want is twice as much as they can use."

* * *

To be sure there has always been a suppressed minority who disliked double features quite as heartily as the manager. For these however the remedy was quite simple. They could just miss the part of the program they didn't want and enjoy the rest. It didn't matter that half the program was scrap-material that just went to waste; or that a thrifty French theatre manager could probably have lived comfortably on the entertainment that the American public simply threw away.

The double bill in fact is one of the features of that prolonged American spree of wastefulness that is now, happily or unhappily, coming to an end. It belongs with all those winning nuisances that have trammelled us for years—the arbitrary stocking shades, the six attendants at every gas station, the high-powered radio, now happily irreplaceable, across the street, and cellophane, over everything. One of these days it will be possible to buy a package of cigarettes that isn't protected from an undetectable loss of flavor by an impenetrable sheath of cellophane. And one of these days the second half of Hollywood's double-bills may be converted into high explosives, through the strange alchemy of chemistry, and dropped over Berlin or Tokyo, where it belongs.

* * *

In the meantime it must be admitted there is very little sign of any drastic rationing from the industry. Hollywood is still busy moving its accumulated stock and relief is a long way from sight. It will probably take considerable time and many further shocks to cut us down to a rational picture diet, and to a sensible realization that the lean years at last have eaten up the fat.

Skouras Heads 20th-Fox

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enough to be bought up by Warner Bros., who then made the Skouras Brothers officers of that company. Resigning in 1930, the Skouras built another chain, and two years later, Spyros became head of the Fox West Coast Theatre circuit, comprising 500 theatres, now known as National Theatres.

In assuming his new 20th Century-Fox office, Skouras divorces himself entirely from his other motion picture interests and positions.

Also mentioned for the post was Darryl F. Zanuck, vice president in charge of production who threw his support to Skouras after refusing an offer by the Chase National Bank, largest single stockholder in 20th Century-Fox, that he take the presidency.

Zanuck's refusal was on the ground of his Hollywood production duties and his activity in the production of training films for the War Department, as a lieutenant colonel in the Signal Corps which, he urged, would not permit him to take on other duties.

Willkie, who has already headed a public utility company, and is seriously considered for a similar position with the United States, fills the post left vacant by Joseph M. Schenck, who resigned last May. Willkie's association with the motion picture industry dates back to last fall, when he was retained to defend the producers at the Senate subcommittee hearings into the charges of alleged "war-mongering" by the film makers. He not only cleared the industry of this charge, but his successful handling of the case paved the way for this new job. He will, however, perform no executive duties, the performance of which is vested solely in the hands of Mr. Skouras.

Another change made at the meeting by the 20th Century-Fox directors at the company offices was the election of Tom Conners to vice president in charge of sales. Mr. Conners was formerly with M-G-M.

William Goetz still continues as vice president in charge of studio operations as do Herman G. Place as chairman of the executive committee and William C. Michel as executive vice president.

Roddy as 'Oliver Twist'

Roddy McDowell, star of "How Green is My Valley" and the kid of the year, goes back to England in the fall to make "Oliver Twist" for Fox.

Films Spread Democracy

Hollywood is playing a big part in the drive to spread Democratic ideas to the South American republics. The film section of the Office of Coordinator of Inter-American Affairs is behind the movement.

John Hay Whitney, head of the film section, has sent letters to the heads of major production companies asking for permission to circulate about 12 titles, in a 16 mm. version through the U.S. embassies and ministries throughout Central and South America. These films, many of which were banned in Latin America at the instigation of pro-German agents, are to be reprinted at Government expense and screened for select audiences.

The titles thus far requested and granted are: "Confessions of a Nazi Spy," "Escape," "The Mortal Storm," (all three were banned at one time or another in several South American countries), "Young Tom Edison" and "Edison the Man," "Young Mr. Lincoln" and "Abe Lincoln in Illinois," "Man Hunt," "Night Train," "Lives of a Bengal Lancer," "100 Men and a Girl," "The Life of Emile Zola' and "Sergeant York."

Additional requests are being made. Not all of the films will have an anti-Nazi message. Some will merely illustrate, but in an attractive way, the American way of life. For as Julien Bryan, globe-trotter and film producer, recently returned from South America, says, "South Americans are fascinated by their North American neighbors. They want to know more about us, our sports, our pleasures, our problems, especially as portrayed in torrid love stories, technicolor romances, operettas.

Projection equipment for screening these films with a "message" is already available in most of the United States embassies and ministries. Purchase last year by Inter-American affairs office for the exhibition of its non-theatrical 16 mm. cultural subject films, these machines will be used for the new films.

As for the non-theatrical films themselves, Kenneth MacGowen, head of the documentary unit, reports that two dozen titles are already in circulation throughout South America and are meeting with enthusiastic response.

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Hutchinson, 20th-Fox, Dies

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ing much time in Toronto, and his Canadian experiences helped fit him for the important posts he occupied later.

He came to Canada shortly after the last war and left this country to become assistant foreign manager, with offices in New York. In 1921 he set out to organize distribution offices in the countries and key cities of the East. The late Sidney Kent appointed him general manager for Great Britain in 1925 and the continued progress of 20th Century-Fox in the Old Country was due to Hutchinson's fine work.

The late Fox executive was an outstanding figure in the international film world and served in many ways to promote good-will. In 1937 the French government awarded him a Legion of Honor decoration.

Hutchinson was born in Waterbury, Connecticut and he was buried in that city. He was a veteran film man, having entered the film business shortly after his return from military service in the first world war.

Among those at the rites were:

President Spyros P. Skouras of 20th-Fox, Hermann G. Place, chairman of the executive committee; W. C. Michel, vice-president; Sydney Towell, Tom J. Connors, vice-president; Earl I. Sponable, Frederick A. Kuser, Mr. and Mrs. Saul Rogers, Irving Maas, Leslie Whelan, Richard A. White, F. S. Irby, Edmund Reek, Felix H. Jenkins, W. J. Clark, Charles Mayer, William Sussman, W. C. Gehring, Mr. and Mrs. Clayton Sheehan, Sam Dembow, Mrs. F. L. Harley, William White, Mr. and Mrs. C. F. Minck, Mr. and Mrs. E. S. Fraser, W. Van Lockhorst, Edith Sinclair, Amy Mayer, P. M. Howe, S. Lieb, Thomas Reed, Robert A. Kreier, Hetty Gray Baker, Norman Steinberg, N. Vandensteen, Lillian Forma and Georgianna Abramson.

Canadian Writer At Fox

Rohama Lee of Toronto has been assigned by 20th Century-Fox to collaborate with Arthur Caesar on the screenplay of "Target No. 45," a Commando story for which she already shares original story credits.

Miss Lee, while in England, was one of the writers of "Gracie Fields' comedy, "We're Going to Be Rich."

Believe It or Leave It

The latest hunk of news out of Hollywood is Canadian and incredible. That's how it will seem to countless femmes who live in Hollywood hopes.

It has to do with a Miss Elsa Reismann, a prairie flower from around Manitoba way. Such Cinema City judges of the fetching physog as Directors Alexander Hall and George Stevens think she's the most beautiful girl in the world. Director Michael Powell, who megged "49th Parallel," says she's the prettiest maid in Canada's fair domain. If the gentleman readers will forget their personal nominations for moment, we will delve further into the matter of Miss Reisman and her incredibility.

Miss Reisman absolutely refuses to have anything to do with Hollywood. Honest. The information that follows may give you some understanding of why.

The prairie flower is 18, olive of skin and hair and has never given herself a once-over in a mirror. Not even a quick glimpse. Nor a dab of powder.

Just once in her life did she have her picture taken. That's how Hall and Stevens came to notice her. We saw the same picture and didn't. Did you? The picture is "49th Parallel." Miss Reisman is a Hutterite. She lives in a colony of them and their beliefs bar mirrors, cosmetics, cameras and call for communal living.

However, they received special permission to be photographed for those splendid scenes in the picture. That's how the Reismann doll learned about Hollywood—and Hollywood about her.

When Hall and Stevens asked questions about her it developed that Michael Powell, being right there, tried to get her name on a contract. Miss Reismann said "Nix." Or the Hutterite equivalent thereof.

Imagine!

Father to Son—Twice

The nicest coincidence in a long time involves Ben Cronk of Famous Players and his son, John, a signalman in the navy.

John was on convoy duty and at the end of the storm-tossed run was readying himself for shore leave. A pal, seeing that he had completed his packing, said: "Aren't you taking your book, John?"

John asked what book. The pal said Beau Geste. John turned away with the info that he had read it. "But it's yours," insisted the pal. "Look."

John did. On the flyleaf was an inscription. It had been put there by Ben Cronk. He had given the book to John as a gift on his fifteenth birthday.

The book got mixed up with others that the senior Cronk had handed over to the collectors.

Notes

Off the Square on the sick list are Charlie Rotenberg and Johnny Cohn. Johnny won't do any kicking for a while. Had his foot sliced, they say . . . Old-timer Charlie Stephenson is well again and will be resuming his theatrical duties shortly . . . And Curly Posen, the portly ex-conductor of the Casino orchestra, is about on canes now. Curly slipped last Christmas and has been out of action ever since . . . Current news clip of the effect of gas rationing has a shot of the popular head of Ontario censorship, O. J. Silverthorne, riding to the Parliament Biuldings on a bike.

Why Managers Go Crazy

Steve McManus of the Bayview ran a triple V contest. The audience submits slogans starting with V. This is part of an entry:

"In the Advertiser I Vass reading already about the Very excitipating VVV contest and oh how I Vish I could Vin that Var Savings Stiffcut—or even the 5 tickets to see some shows in the dump. I come from Vienna, so please to excuse if I don't sometimes get all the Vords spelt okedoke." And more until: "You might just as Vell send der prize to my old Vomans. She gets all my Vages anyhow (the old Vulture)."

Very, very unfunny. Just thought you'd like to know why managers get old young.

Red Cross Film Committee

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president under Mr. Lawson. Miss Ray Lewis is secretary.

Members of the committee are T. R. Elliot of the McLaren Advertising Co.; Oscar P. Hanson of Pioneer Films; T. J. Bragg of Odeon, Morris Stein of Famous Players; J. F. Meyers of Exhibitors Booking Association; H. F. Long of Associated Theatres; N. L. Nathanson and J. J. Fitzgibbons.

The picture shows Red Cross aid to war prisoners, refugees and bombed-out mothers and children.

MGM Will Make Negro Musicals

MGM is planning production of three all-Negro muscial properties, and for the past month has been lining up Negro talent in New York and throughout the country. First scheduled is 'Cabin the Sky," with Ethel Waters and possibly Paul Robeson starred, and Arthur Freed producing. Company is also negotiating screen rights to George Gershwin's opera, "Porgy and Bess," current hit revival. MGM is reported to have offered $100,000, with the Gershwin estate and the Theatre Guild asking $150,000. Third property will be a straight musical of the semi-revue type.

Big Budget for "Jim"

Warners prizefight saga, "Gentleman Jim," a life of Jim Corbett, former heavyweight champ now dead, will carry a budget of $1,500,000. Errol Flynn is slated to do the part.

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Digest of Reviews

Vitagraph

MURDER IN THE BIG HOUSE

The Payoff: Good and fast melodrama that will keep the customers wondering what the angle is.

What Goes On: A cub reporter unmasks a warden who is on the side of the underworld. A mobster headed for the chair dies in the death cell murdered to keep from squealing. It's done by the warden and his juice-shooter in a new way. The cub gets the chance when the ace gets drunk. He gets the story, the criminal and the editor's daughter.

Sizeup: Van Johnson, with an unfamiliar face, is the cub and the girl is Faye Emerson, ditto. William Gould, Douglas Wood, George Meeker and Phillip Ames help make it a good example of small-budget film-making.

Universal

FRISCO LIL

Payoff: A picture with ordinary plotting but with very interesting gambling background. As such it's **worth looking at.**

What Goes On: Irene Hervey, daughter of a gambler, is studying law and carrying on a love affair on the quiet with her professor, Kent Taylor. Neither Taylor nor his parents, who are anti-gambling crusaders, know about Miss Hervey's gambling connections. She enters the gambling world as a dealer in order to unmask her father's partner as the real murderer of a patron—for which the father is jailed. All is forgotten by Taylor and his parents, Samuel S. Hinds and a lady whose name we didn't catch.

Sizeup: Okay B. Jerome Cowan and Minor Watson are the warring partners.

BUTCH MINDS THE BABY

The Payoff: A really swell human interest yarn, one of the best on a smaller scale to show up in the longest while. It's a Damon Runyon story.

What Goes On: Broderick Crawford, gangster, is paroled and must take a job to stay out of jail. Dick Foran is a cop who is hounding him. Both fall for Virginia Bruce, a widow with a baby. The gangster is facing life as a fourth offender but he makes the sacrifice by committing a crime in order to help the future of Foran and Bruce.

The sizeup: Here we have proof that it's the story that counts. **This is expert plotting adorned with real dialogue and genuine background.** The baby in it will win a million gurgles from the audience. Porter Hall, Richard Lane, Shemp Howard and Fuzzy Knight play expertly.

Columbia

BLONDIE'S BLESSED EVENT

The Payoff: There's a new member of the Bumstead family to add to their **continued popularity at the boxoffice.** It's called Cookie. The picture which surrounds Cookie is the usual Blondie comedy, with Dagwood getting jammed and unjammed.

What Goes On: Dagwood picks up a starving playwright and brings him home. The playwright likes the place and upsets things, since he has no inclination to move on. Dagwood gets fired for making a speech that hurts business. The government drafts him at the end—but not before the playwright-scrounger gets the air.

Sizeup: All old familiar faces and the same homey flavor to everything.

Esquire

OLD BILL AND SON

Payoff: A very human drama of this war that will bring a glow of sentimental pride to folks with long memories.

What Goes On: Old Bill and his son both reach France, the the former with a Pioneer Corps. Young Bill becomes friendly with the daughter of Gustave, a Frenchman who is a friend of Old Bill and the French version of him. When Young Bill is missing Old Bill and Gustave go after him.

The Sizeup: There are few persons who won't spend a nice slice of time taking in this picture. It makes no pretense at being anything but simple and sentimental. It's **thoroughly enjoyable.**

Cosmopolitan

OUR RUSSIAN FRONT

Payoff: This 40 minute film of Russia's war effort **should draw big business,** if past performances of recent Russian reels are any indication. This picture **has pulled them in in great numbers across the line.**

What Goes On: Every aspect of the tremendous Soviet effort against the Nazis is presented in smooth and thrilling style. Russian determination, presented with a minimum of heroics, achieves the maximum of audience effect. Farmers, workers, soldiers, airmen, guerillas, children and nurses are shown in action under fire.

The Sizeup: Few pictures of the present war have been as ably done. In this case a prize crew from every field of motion picture technique has knitted together as neat a summary of this sort of thing as has ever been offered. Walter Huston does the narration written by Elliot Paul in a strong but simple way. Produced and edited by Lewis Milestone and Joris Ivens, the picture unreels against an outstanding musical score by the famed composer, Dimitri Tiomkin. Proceeds are for the Russian War Relief.

Fox

SECRET AGENT OF JAPAN

Payoff: Designed for topical trade and **should please very well.**

What Goes On: Preston Foster is a Yankee gambling sharpie in Shanghai who gets baffed around by the Japs. He wises that it's all part of the pre-Pearl Harbour chicanery and measures himself against it. Lynn Bari enters the scheme of things as a lady of uncertain loyalties but turns out okay.

Sizeup: Plenty of twists and turns. **The title is catchy too.**

New York Revivals

Arise My Love—1940 farce comedy; Colbert, R. Milland.

Ballerina—1938 French film with Eng. subtitles: Mia Slavenska.

Dark Victory—1939 drama; B. Davis, G. Brent.

Divorce of Lady X — 1938 Technicolor comedy; L. Olivier, M. Oberon.

Four Sons—1940 tragedy; Amache, A. Curtis, E. Leontovich.

Generals Without Buttons — 1938 French film with Eng. subtitles.

History is Made at Night—1937 melodrama; Boyer, J. Arthur.

Holiday—1938 comedy; Hepburn & C. Grant.

It's Love I'm After—1937 comedy; L. Howard, B. Davis.

Joy of Living—1938 comedy; I. Dunne, D. Fairbanks, Jr.

King of Kings — 1929. Life of Christ. H. B. Warner, J. Logan.

Lady Vanishes—1938 mystery melodrama; Dame May Whitty, P. Lukas.

Life of Emile Zola—1937 dramatization of the life of the novelist; Muni & Sondergaard.

Love From a Stranger—1937 psychopathic melodrama, A. Harding, B. Rathbone.

Meet John Doe—1941 drama; G. Cooper, B. Stanwyck.

Northwest Passage—1940 Technicolor adventure tale; S. Tracy, Robt. Young, W. Brennan.

Penny Serenade—1941 drama; I. Dunne, C. Grant.

Scoundrel, The—1935 satiric comedy; Noel Coward.

Slight Case of Murder—1938 satire on ex-racketeer; E. G. Robinson.

Storm in a Teacup—1938 comedy; V. Leigh, R. Harrison.

Susan and God—1940 comedy-drama; F. March, J. Crawford.

Three Cornered Moon—1933 comedy; C. Colbert.

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Radio No Movie Bane

Dr. Leo Handel, director of the Motion Picture Research Bureau, conducted an audience analysis with the purpose of determining whether or not there exists a correlation between movie attendance and radio listening and, if so, to find out the nature thereof. This was, probably, the first time that any attempt was made to investigate this matter which should be of interest to both the motion picture and radio industry.

The results of this research study indicate clearly that there is a positive correlation between these two elements: That persons who do not listen, or listen rarely, to the radio are poor movie goers and persons who listen a great deal to the radio attend the movies frequently.

The analysis was based on 508 interviews which were made in Manhattan, Brooklyn, Queens and in the Bronx. An equal number of men and women were questioned and special care was taken to obtain a good age, income and occupational cross-section.

It was determined first how many times the respondents went to the movies in the month preceding the questioning and then how many hours they listen to the radio on an average weekly evening after 6 o'clock. The respondents were divided into six groups according to the time they spent listening to the radio.

Astaire—Hayworth

Columbia's forthcoming Fred Astaire-Rita Hayworth film musical, "Carnival in Rio," has been assigned to Producer Louis Edelman, who announced that the final script would call for seven Jerome Kern tunes with lyrics by Johnny Mercer.

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THE secret of good theatre business is just one thing of creating a well worn path to your door. Did you ever see the cows following a path to water? No one guides them. They go where they have been accustomed to going.

This applies to your theatre. Did you ever see a patron come in for every show, or nearly every show, and with no fuss or bother, walk down the same aisle and sit in the same seat each time? You could not help but have noticed this, unless, of course, you are never on the floor to meet your patrons.

The business of creating a path to your door is not always the simplest job in the world to do, but the manager who is on the floor to meet his patrons and to say hello at the end of the path will soon find the path to his door well worn.

* * *

BOB BROWN of the Vanity, Windsor, put out an advance campaign on the "Charlie Chaplin Festival." This consisted of a man dressed up as Santa Claus with all the trimmings, bearing copy reading "I know it's only April, but I just had to come back to see the 'Charlie Chaplin Festival' at the Vanity Theatre, etc." This young man toured the downtown streets. The follow up crowds were plentiful and the laughs came thick and fast. People inside stores rushed to the windows and some left the stores to see what is was all about.

Another stunt used on the same feature had two men dressed in a clown horse outfit with a third leading the horse. A large sign read: "No tires for the flivver, but I had to bring Dobbin to town so that I could see 'The Charlie Chaplin Festival' etc." A great many laughs were tucked up in this gag. Bob is also having a boy dressed up as the Mad Russian, for the "Defence of Moscow."

* * *

ALONG the road entering into Oshawa, there are arrow shaped signs reading "This Way to Texas, at the Marks Theatre" and for "Ride 'em Cowboy" Stew Gillespie has two window displays and a tieup with Pleasure Valley Ranch.

* * *

CHUCK SMITH of the Royal, North Bay, made a personal trip to the training camp to acquaint the officers and men with the playdate and outstanding scenes of "The Defence of Moscow".

FOR a double horror show, Bill Cupples, Grand, Sudbury, had a wheelbarrow placed in front of the theatre with a card offering free ambulance service to those suffering shock at the Horror Show, copy stating that the use of the wheelbarrow was to save gasoline and tires. Bill also distributed Claim Wavers which created quite a lot of talk and read as follows: "Claim Waiver, I hereby release the Grand Theatre of all responsibility for any shock suffered by me when I see the DOUBLE HORROR SHOW ..... Signed ....." The bottom of the card read "Please bring your own smelling salts, **It'll scare the yell out of you!!!**"

* * *

BOB BEREZIN of the Elgin, Ottawa, tied up with a large departmental store running a contest on "Jungle Book" through the newspapers to which he received 2000 answers. For "Bedtime Story" Bob is arranging a tieup with a furniture store for a window display with bed and mannequins and a large cutout on "Bedtime Story."

* * *

RALPH TIEDE of the Geneva, Orillia, on "Thin Man" placarded a number of fire hydrant with copy reading "Reserved for Asta in the "Shadow of The Thin Man." This was done in the main parts of the city, and caused many a laugh.

On "Shut My Big Mouth" special novelty envelopes were distributed to the householders. The copy on the outside of the envelope which was in the form of a prescription with copy reading "Have You Good Taste? (Look inside and see)." Inside the envelope was a peppermint and a card reading "Here are two things that will leave you with a good taste . . . This Delicious Candy—and the Grandest Laugh-Loaded Comedy of the Year. 'Shut My Big Mouth' with Joe E. Brown and also new thrills for action fans when 'Wild Hickok Rides'."

* * *

ON the Spring Festival of Hits, Paul Frost of the Park, Sarnia, dressed up his lobby in a snappy colorful manner. A white trellis was arranged with artificial flowers and green trailing vine. Copy on a blue background with white lettering helped to bring out the cheery spring atmosphere and caused considerable comment.

STUART SMART of the Capitol, Port Hope, printed cards on his own mimeograph machine advertising his novelty features for children's matinee, also stating that the first 200 children bringing these cards in would receive a free comic book.

* * *

STEVE McMANUS, the genial manager of the Bayview, Toronto, tells the story of how one night as he was plugging "Citizen Kane" from the stage, he noticed a young child hobble in on crutches. After the Kane announcement, he had the child hold her crutches up in the air and then presented her with a "Get-Well-Quick" pass from the Bayview. The response from the audience was most gratifying.

* * *

JOE PAUL of the Park, Welland, had a lively campaign on "Keep 'em Flying." He ran a "Keep 'em Flying" contest, for which he offered 12 prizes consisting of a large model airplane and two passes to each winner. Large window cards were placed in Woolworth's and other leading stores. Door hangers were distributed through the town and were also used to trim up the lobby and box office. The varied colors made an attractive display.

Joe also had a strip between the comics on the comic page of the daily newspaper, advertising his "Keep 'em Flying" contest to the boys and girls, and had heralds distributed to the schools and high schools urging them to join the contest.

The National Film Board

Roly Young, Screen Columnist of the Toronto Globe and Mail, Describes Its Operation

In This First of Several Articles About the NFB

The growing position of Canada's National Film Board in the motion picture world has caused increased curiosity about it at home. The trade knows little about the Board, except that its product is offered to exhibitors much in the same way as that of any exchange.

In the estimates for 1942-43 the NFB, under John Grierson, was given an appropriation of $737,000.

Roly Young has done a thorough job of examining the NFB.

The business of selling Canada to her neighbors is rapidly becoming a big business, but the business of selling Canada to Canadians is an even bigger business. It's such a big business, in fact, that there's a Government agency dedicated to the work. Naturally such an agency is located in Ottawa, and it bears the impressive title, "National Film Board." To reach the headquarters of this august organization you take a cab and drive down the picturesque winding road that follows the shore of the Ottawa River. It takes only about fifteen minutes from the centre of the city, and the cab pulls into a clearing beside an impressive edifice. That's not the headquarters of the Film Board, however. That's the Vichy French Legation. Across the street is an old factory or warehouse. That's the National Film Board's headquarters.

The board, however, has only a portion of this building. The remainder of the place is occupied by some sanitary or public health service whose principal stock in trade, one presumes from a hasty glance, is a prize collection of caged mice and an overwhelming aroma of disinfectant. The mixture of this ethereal disinfectant with the smells characteristic of a film studio and laboratory makes for an atmosphere that is distinctly 'heady" . . . and I don't mean Lamarr.

Spread through several floors of the building are some 140 members of the staff of the board working under the leadership of Film Commissioner John Grierson and his assistant, Ross McLean. To the casual observer it may look like an old warehouse down by the river, but inside it is the beehive which only a film studio can be. The Film Board's most spectacular and well-known product is the monthly release of the series of pictures known as "Canada Carries On," but while this may be its most elaborate and professional effort it constitutes only a small portion of the work of the organization.

Less publicized, but vitally important, is the board's endeavors in the 16 mm. field and its vast nation-wide organization of non-commercial "circuits." These rural circuits are opening up a vast unexplored field for motion-picture entertainment, and the Film Board shows are bringing their messages of propaganda and education to a huge audience that hitherto has not been serviced by this medium.

Programs are presented free, the board supplying a complete mobile projection unit, with an operator and all the necessary equipment. The local sponsoring committees have only to provide a suitable hall. Some thirty-five or more of the units are equipped with their own portable power plants so that they can venture into territory not yet reached by electric power lines. Circuits are arranged so that a unit will visit each community on a regular date, usually at intervals of once a month. The shows are presented free.

The programs do not contain the type of film that can be described as "entertainment" film, but present the "Canada - Carries - On" pictures and similar films dealing with various war efforts and activities. Their showing usually leads into an informal discussion, and the board supplies the literature to provide material for the chairman of the show to open up a round-table talk based on the film program. Because the films have shown them what they can do and how to do it, they have led to the organization of many concrete war efforts in small communities from coast to coast.

Some idea of the importance of the work can be gained from the fact that these many small groups total an audience which ranges from 250,000 to 400,000 per month. (The size of this new movie audience that is being created for the commercial theatre suggests that the commercial industry might well make a substantial cash subsidy available for such invaluable missionary work.)

Vivid lessons in Canadianism are being brought to new Canadians, and they are being brought graphic and lasting impressions regarding this country and tangible evidence of the benefits and advantages of the democratic way of life in Canada.

Thus, through the efforts of this "field division" of the National Film Board, wider horizons are opened to peoples dwelling in the most remote parts of the country, and instead of knowing just their own locality they are now seeing the country as a whole and their place in this vastly larger picture.

The activities of the Film Board not only reach the English-speaking Canadian, but are taken to other groups in their own language. Units are provided with French-language versions of the films, four in the Province of Quebec, one each in Ontario, Manitoba and Saskatchewan. In Manitoba, too, films are provided with a Ukrainian commentary to reach communities in that language group.

These Canadian film programs go into the furthest reaches of the country. A mission boat, for instance, makes a six-weeks tour up and down the British Columbia coast, carrying the film message of Canadianism to thousands who would not otherwise be reached. The Hudson's Bay Company is sending a Film Board program along with its annual summer expedition and will show it to many thousands of Eskimos.

And so the story of Canada and Canadianism is spread across the land, and all from the shabby old warehouse on the banks of the Ottawa with its population of mice and men.

RKO Plans Six Lum and Abners

Jock Votion, producer of the "Lum and Abner" features for RKO Radio, is issuing a call for six original stories suitable for filming with Chester Lauck and Norris Goff (Lum and Abner) in the leading roles.

First of the pictures starring these radio characters from Pine Ridge, Arkansas, was "Dreaming Out Loud." The second, "The Bashful Bachelor," will be nationally released next week.

With subsequent Lum and Abned comedies to be filmed, Votion is eager for new story ideas and invites material to ben sent to him at the RKO Pathe Studios, Culver City, California.

Eugene Pallette, Barton McLane and Agnes Moorehead have been added to the cast of "It Comes Up Love," the Damon Runyon production for RKO Radio based on his popular story "Little Pinks."

This picture, with Henry Fonda and Lucille Ball in the top roles, faces the cameras next week. Laid in Manhattan and Miami, it concerns a night club singer and a bus boy, with Runyon's inimitable characters expressing themselves in choice Runyonese.

Erford Gage is the second screen newcomer to be added to the cast of "Name, Age and Occupation," the picture Pare Lorentz is producing for RKO Radio.

Like Robert Ryan, who was picked for the leading role, Gage comes from the Broadway stage. He was last seen in the Maurice Evans production of "Macbeth."

Doings in Hollywood

Shooting schedule on "Desperate Journey," at Warner Bros., changed so Ronald Reagan could finish his role before reporting April 19 for active duty as U.S. army lieutenant . . . Walt Disney begins work on another musical cartoon as successor to "Fantasia" . . . Jane Wyman, Warner Bros. actress, named "1942 National Buddy Poppy Girl" by Veterans of Foreign Wars . . . Milton Berle rents two nearby homes in Beverly Hills, one for himself and bride and one for his mother.

Famed play, "Old Acquaintance," and "Reminiscence," another drama, placed on production scedule at Warner Bros. . . . When young Dickie Jones broke his leg Paramount chose Billy Cook for boy's role in "The Major and the Minor." His first day on the lot Billy came down with the measles . . . The Nancy Coleman-Richard Travis friendship ripening, with Travis having dinner with Nancy and her mother . . . Greta Garbo rides a bus from Beverly Hills downtown before she is recognized . . . The Fuji Theatre, only Jap owned movie house in Los Angeles' Little Tokyo, closed with the patrons' evacuation.

"Buffalo Bill," based on the career of America's most famous scout, announced as new Warner Bros. western epic, with Ronald Reagan starred in title role.

Snips and Snaps . . .

Detective

Lloyd Nolan is really determined as he levels his gun at a phantom killer in 20th Century-Fox's "The Man Who Wouldn't Die," the new Michael Shayne murder mystery.

Four Boys and a Girl

MORE LAMOUR that's sure to please. Dorothy proves to be just as popular and even more entertaining without her animals and sarong in Paramount's nautical comedy, "The Fleet's In." She sings, dances and breaks gobs of hearts.

Berle Burns

It's Milton Berle as radio's super-sleuth in his first starring comedy, 20th Century-Fox's, "Whispering Ghosts," which also offers Brenda Joyce, John Shelton and John Carradine.

ABBOTT & COSTELLO IN M-G-M's "RIO RITA"

Vista Del Rio is a calm, lazy sort of place until two broken-down stowaways climb out of the dusty turtleback of Ricardo Montera's (John Carroll) car. They are Doc (Bud Abbott) and Wishy (Lou Costello), who find themselves in a nest of spies.

Trouble interrupts a lovers' quarrel between Ricardo and the lovely Rita Winslow (Kathryn Grayson), when Craindall (Tom Conway), Trask (Arthur Space), and Gus (Dick Rich) force them to include a code message in their national broadcast.

A free-for-all fight, a hilarious chase by the two comedians, and the palming of a time bomb bring the whole thing to a happy ending. Rita and Ricardo admit their love, Doc and Dotty (Joan Valerie) discover theirs, and Wishy is left to croon a love song all alone.

Announcing . . .

GEORGE FORMBY

IN

Columbia's

South American George

THE

Newest Laughiest Formby Yet

THE DAILY FILM RENTER
Monday, January 5, 1942

Columbia's Formby Comedy Big Hit

Columbia's first big George Formby production, "South American George," is playing to smashing business during its initial week in provincial centres.

Apart from Manchester, where the film is setting up record box office figures in its second week at the Gaiety, it is proving to be the greatest Formby money-maker at Birmingham, West Bromwich, Coventry, Wolverhampton, Southport, Torquay, Plymouth, Newcastle, Blackpool, Grimsby, Carlisle, Bournemouth and Brighton. It is expected to outgross previous Formby pictures.

THE DAILY FILM RENTER
Wednesday, January 7, 1942

George Formby Takes Manchester By Storm

"South American George" George Formby's first big comedy for Columbia, has taken Manchester by storm. During its initial week at the Gaiety it played to enormous business proving one of the greatest box office holiday attraction ever offered.

MADE IN 1942

FOR 1942 BOX-OFFICE HIGH

Columbia's Follow-up to '49th Parall

Now in Production--Formby No. 2: 'Much Too Shy'